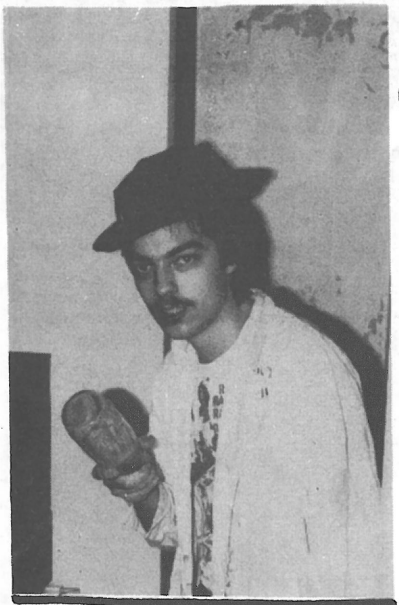
CHAINSAW

THE USERS

MARCH/APRIL '79
NO.5 25P



CHAINSAW 5

Allo punks!
Well..I've printed this issue double-sided as you've probably noticed- there's more pages here than before for the same money. There's another reason as well- there's about 40 fanzines about at the moment and nearly all of them are printed on one side and stapled at the top left corner- it doesn't look cheap or gutter-press any more, it just looks like they're copying Sniffin' Glue.

SG itself looks like it's folded- no issues for 4 months and nobody's written anything for a new one... it will be a pity if it folds completely cos it was the only fanzine with a decent circulation..at the moment I reckon the Clash picture poster glossy teenage mags each sell more than all the fanzines put together and that's stupid!

I've been reviewed in Sounds by Jon Savage again- the first time he said "Doesn't stand up very well, no fun" now it's "Opinionated, angry -misdirected at Jon Savage, touchy at bad review-Aggressive" it wasn't misdirected at you Mr. Savage it was directed at you, I meant every word I said. (He put his name in inverted commas- I wonder why?) TRUE FACT...Jean Jacques Burnel thumped Jon Savage, in the Red Cow, for giving the Stranglers a bad reviw.

I've uncovered the truth about the Pork Dukes. The bassist is Nigel Pegram, who used to play in Steeleye Span. The rest played in a band Gnidrolog who released a couple of albums a few years g ago and then faded into obscurity.

What did you like (music that is) before punk? Cliche groups nearly always say N Dolls, Stooges, MC5 etc so xxxxxxxxxx write in and say, I'll publish the results next issue. I'll admit - my favourite three groupsx were Alice Cooper, Black Sabbaff and Hawkwind ... I still think the early Cooper albums are great (that's Love it to Death, Killer, Schools out, & Billion Dollar Babies). It's a pity that his recent stuff is absolute crap. (It's also a pity that most of his early stuff is deleted, but that's not very surprising is it.) I suppose I'll X get hundreds of letters ticking me off for daring to admit to liking something non-punk... well see you in April

Charlie Chainsaw.

CHAINSAW is done by...

EDITOR:
CHARLIE CHAINSAW

who wrote everything except...

"HITLER'S KIDS" is by WILLIE D.

The photo of me at the top left hand corner of this page, trying to look stupid, was taken by Jon Romney... the rest were taken by me on a Boots Beirette that costs £12 new (good eh?)

Panto fun ends in fight

SEE PAGE 10!

A FIGHT broke out between Cinderella's two ugly sisters the night the balloon went up at a holiday camp's pantomime.

The audience were applauding the cast when ugly sister Prunella, complete with a 50-inch bust, advanced towards a sausage-shaped balloon held by a character called Buttocks.

P.S. If I make a profit on this mag I'll use it to get the bleeding N fixed!

MY ADDRESS! WRITE TO CHARLIE CHAINSAW,
BOX 787,
1 NORTH END ROAD,
LONDON W14 8ST

CHAINSAW 3: Great cover — pigs humping. Lurkers/Buzzcocks/ London/XTC/. Opinionated, angry (misdirected at 'Jon Savage' — touchy at 'bad' review). Aggressive.....25p

THE USERS interview

I did this interview in a pub, the Portland Arms. I wrote it all down (outrageous fanzine editors can't afford cassette recorders) but didn't have time to write down who said what so I'm just gonna put "Users". There were only three of them there- James James (the singer), Andrew Bor (drums- and that's his real surname), and Chris Panic (guitar). Andrew didn't say much...bassist Pete Bevington couldn't come (that's why he's not on the photos).

The Users are a group from Cambridge, they released a single "Sick of You" on Raw about nine months ago- they haven't done much since.

Charlie Chainsaw: It's been about nine months since your single was released, why haven't you been playing more gigs?

Users: Basically, it's lack of equipment, and no money.

Charlie: Are you gonna be releasing another single soon?

Users: Yeah we're gonna record a single on our own label, it'll be out in about a month.

Charlie: What's it called?

Users: Kicks in Style, with Russian Roulette on the B-side.

Charlie: How long have you been playing?

Users: Since September '76. We've changed bassists about 6 months ago.

Charlie: Why did the bassist leave?

Users: He had to go back to China. He was Chinese- came from Hong Kong. He was a good bassist. There were other problems as well.

Charlie: What songs do you do?

Users: Russian Roulette, Kicks in Style, I'm in love with today, Sick of you, All I get from you, Dead on arrival (they were- er- upset when they found out that Rat Scabies does one called Dead on arrival as well), Red hot rag, Moving in a fast lane, Heart to heart, Bad decision, and Commercial Television--- and Slow Death- that's a Flamin' Groovies song, and Louie Louie.

Charlie: Do you ever hope to get ~~BIGY~~ big?

Users: I'm not really worried. It would be nice to get big. As long as we could survive on doing it.

Charlie: If you ever got as rich as the Clash, would you end up as lazy as them?

MORE USERS!

Users: You can't tell. You dunno how you'd take it.
Charlie: Have you got jobs?
Users: Me and Chris are working in an office. We're thinking of packin' it in. The bassist and him (-Andrew Bor) are on the dole. You can't survive without money. We'll probably pack it in (the job, I think he meant) after the single comes out.
Charlie: Were you satisfied with the single?
Users: It's as good as you could expect. We'd only done two gigs when it was released. You could say it was a classic mid-77 single.
Charlie: How many copies of the new single are you gonna make?
Users: About 5000 straight away. Do you think we're a punk band?
Charlie: Yeah! Why did you ask?
Users: Just felt like askin'.
Charlie: Why haven't you been playing lots of gigs recently?
Users: We've got no equipment. The gigs we've done, we've used the Soft Boys P.A. Most people think "Oh you've got a single out, you must be rakin' it in. But we're not.
Charlie: Have you ever played the Alma? (The Alma is the pub in Cambridge where the Soft Boys used to play a lot.)
Users: No, we're too loud and too outrageous. You get boring people there that just go to drink beer. They never clap. The Soft Boys just treat that place as a rehearsal.
Charlie: You could do worse, I've seen some groups have the audience shout Shit! Shit! Shit! at them.
Users: At least they're getting a reaction. We're still at an early stage. We've done 11 gigs altogether, five of those with the new bassist. I know it sounds funny, but we couldn't do any more. The Soft Boys have played about 70 gigs.
Charlie: What about groups like the Clash? They couldn't have had much money when they first started.
Users: The Clash had Bernard Rhodes as manager when they started. They all had their own amps. If anyone comes up to you with money, you don't say no, do you? It's hard to get started and harder to stick it out. People don't realise the position we're in.
Charlie: Do you think you'll ever get big?
Users: I don't know. You can't say we'll do this in '79 and release a live triple in '81. We only worry about the next gig.
Charlie: Do you get paid a lot for your gigs?
Users: No. We set up the last one ourselves. We can't do that all the time. In Cambridge there's no other music. In the Corn Exchange it costs £2 to get in. And then there's the Alma. You know we've got a cult following in America? In CBGB's they play Sick of You once every five records.
Charlie: Would you ever wanna sign onto a big record company like CBS or EMI?
Users: In the end. If we wanna go full-time we'd need a big record company. If your records are only sold in places like Rough Trade no-one's gonna hear of you. We're not gonna change everything, we're gonna do what we wanna do.
Charlie: Do you think the Clash are talking out of their arsoles?
Users: Seems so. They need a whole lot of new songs. If they stick to their old stuff like London's

THE USERS LIVE (these are the best photos I've got, sorry!!)

Burning they'd be parodying themselves from when they first started. They were far better on the White Riot tour than when I saw them at the Corn Exchange a couple of months ago. They've lost a bit of reality. If you forget what your original ideas are you're just fucked anyway. If you're under a lot of pressure you've got to stand up to it. I don't think anyone else is doing what we're doing at the moment.

Charlie: Why?

Users: We'd be doing what we're doing whether there'd been a punk scene or not. We've got our own individual style. Most punk groups are the same as the Ramones, it's pathetic. You've gotta have great faith in yourselves. Our new single's like nothing else in the new-wave and it doesn't sound like the Ramones. The basic ingredients of rock & roll are sex and drugs and frustration, remember that OK? If we can get amps and get on stage, that's all. It's a big V-sign from us to you, to the world, to everything. I think in a way that although we're really pissed off about not being out at all and getting out to see the people, we've improved- all these months we've concentrated on rehearsals, it's improved us- we're far better now than we were and we'll get better. It's a real piss-off splitting up every two weeks. What brings us through is we've got faith. If you've got no faith there's no point in doing it. You've gotta think "We're really good", you know...Shit! As long as you think you're better than anyone else, up yours!

Charlie: Is this the first interview you've ever done?

Users: No, we've done one before... with Love and Peace (a Cambridge-based fanzine).

Well...that's it! Just then Robyn Hitchcock of the Soft Boys walked in, and said "You're Charlie Chainsaw aren't you?" Famous at last! (Well.. I'd met him at the Nashville a couple of weeks before.)

I've noticed, the longer the interview went on, the more the Users said! Must have been the beer. Well if you get the chance, go and see them live. If not, get their single. (It ought to be good, the first one was!)

CHRIS SAID ALL THIS →

AND THIS →

ANDREW BOR (DRUMS)

CHRIS "PANIC" GUITAR

JAMES JAMES VOCALS

1945
HITLER'S KIDS
BY WILLIE D.
1
BERLIN 1945
ADOLF HEADS FOR RURAL ENGLAND....
SHIT! I'M OFF.
TO BECOME A PIG.
THIS SHOULD FOOL DAVID IRVING
I AM NOT ADOLF HITLER-I AM AN ENGLISH PIG
EVA BRAUN ALSO DISGUISES HERSELF.
ALSO AS A PIG
IN DUE TIME A TINY PSYCHOPATH-TOT WAS BORN TO EVA OUTSIDE GRUNWICK, CALLED... SPUNKY HITLER
WHO SOON FOUND HIS TRUE VOCATION AT A NORTH LONDON HOSPITAL— GASSING GERIATRICS
THE FONZ IS A WANKER
SPUNKY LOVES BIG EARS
MERCY-KILLING IS FUN!
TOXIC GAS
EAU DE HOT, SWEATY WELSHMAN
NEXT ISSUE SPUNKY H: GASSES WHOEVER'S BEEN OPENING CHARLIE'S LETTERS
CALLAGHAN'S CLASSIFIED SENILE
CLEAVER PUBLICATIONS INK.
6

MONEY CORRUPTS...

At the beginning of '77 punk rock was just about getting well-known. The Pistols had just said "Fuck" on the telly and every day there were shock-horror stories on what "really" went on in punk gigs...as time went on the money-men moved in and now all the major punk groups have signed on to respectable record companies (UA, CBS, Chrysalis etc- and Virgin, still hip but now the most commercial record company in England). You still get shock-horror stories every now and again, but now groups like the Pistols and Clash get all the publicity without doing hardly anything. The Clash have done one single and played about six gigs in the last six months. The Pistols used the word "Bollocks" on their LP sleeve and got weeks and weeks of publicity in the papers- and it didn't cost them a penny. Clever eh? I still like the Pistols cos their album's so good and they still shock "The Establishment but now they're as lazy as rich heavy-metal groups like Led Zep who do bugger-all. I dunno if they've split up or not- it's probably another of Malcolm McLaren's publicity stunts.

The "new-wave" scene at the moment is bloody sick and if things don't change, punk rock's gonna fizzle out to nothing. You go to a gig, and almost everyone's wearing short cropped hair, safety-pins etc. There are a hell of a lot of new groups about but most of them are absolute bullshit. OK if they can't play very well that's not their fault and they're bound to get better if they keep on playing. But if that's the case then they could at least try and be original. But when someone does try and be different, chances are the pogoers and poseurs will shout and spit cos they're not punk enough. (But I can understand that.) Take Wire as a example (by the way...Chainsaw was the first-ever mag to interview Wire) As far as I'm concerned theyre really great but the pogoers didn't like them cos some of their songs are slow (and so got poxy reviews in NME and Sounds- non-Wire fans who don't understand...if everyone in the audience shouts "Shit" they must be crap, that's what they think).

I don't know if I'll ever bother to try and see groups like the Clash again. I've only ever seen them once, and I had to pay two fucking quid to get in. That was in November. They were good, but nowhere near brilliant (and I was expecting them to be brilliant). Are they supposed to be a garage band? Are they trying to be "political" by singing songs about living on the dole? Are they trying to say they CARE? Well they're talking out of their arseholes now. Two quid to see a group...they're a lot richer now so they should be able to charge less now than when they were playing the small places a year ago. Screw the last penny out of their fans- they don't care. And they're not the best either- there's lots of groups I think are better...Siouxsie & the Banshees, Wire, Slaughter & the Dogs etc etc etc. I hope that all those groups that haven't got contracts release a single on their own label. It doesn't cost that much to release a single- it can be done for £150 - £200 which isn't much split between four.

Punk's middle-class and respectable now. You get blokes "on the dole" wearing £35 bondage trousers, £6.95 Destroy T-shirt and green dyed hair. When the next thing comes along they'll throw all their old destroy T-shirts away and get all the new stuff. They don't care much about punk. The Clash don't care (as long as they've got their Mercedes and a million quid in the bank). Sometimes I think hardly anyone cares. But unless someone starts caring we'll end up back to square one- six very famous, rich punk groups that play six gigs a year each, a few others that try hard but get nowhere- and a lot of new groups that have got nowhere to play. So go and see all your local groups- they need a start. And when the new Clash album or Stranglers album comes out don't buy the fucker... use your hard-earned money to buy some singles by lesser-known groups- some of them are just as good as the famous ones. And, it helps stop the money-men from taking over completely cos when that happens, that is THE END.

THE SOFT BOYS
LIVE AT THE NASHVILLE
(North End Rd. London)

This was the second time I'd seen the Soft Boys but the first time (a couple of months ago) I was in the bar talking to the Users for most of their set so most of their songs I hadn't heard before.

Well like Squeeze they're not really punk- their music is more like late-sixties LSD-influenced stuff. But they are very good- they're instantly likeable as well. Halfway through the set someone stood up and shouted "Absolute fucking shit!" (Not quite true but it was still a laugh). The things I didn't like about their set were....they didn't play their single Wading through a Ventilator (which is great), and they played no encore- nothing at all. It doesn't matter if they were only the support band.

The Soft Boys were supporting Merger, a reggae group. This was my first-ever reggae gig and it ended in disaster- I had a chicken Vindaloo curry earlier on and it wrenched my gut, halfway their set I started trotting off to the bog every five minutes. So I can't be too hard on them- but I still think that all reggae sounds the same.

They've changed guitarist (the Soft Boys, I'm talking about) since this gig- their new one is called Kimberley something (I can't read this writing very well). The old line-up was:
Robyn Hitchcock: Vocals, guitar.
Morris Windsor: Drums.
Andy Metcalfe: Bass.
Alan Davies: Guitar.

SQUEEZE
live at the Marquee

A few months ago Squeeze released their EP "Packet of Three". It was really good, especially Cat on a Wall, but it wasn't much like typical ~~XXXXX~~ fast'n'furious punk rock. Well this was the first time I'd heard them live (apart from a session on John Peel's show) - they were OK but not as good as I expected or hoped. They looked like punks alright but their music was too slow.

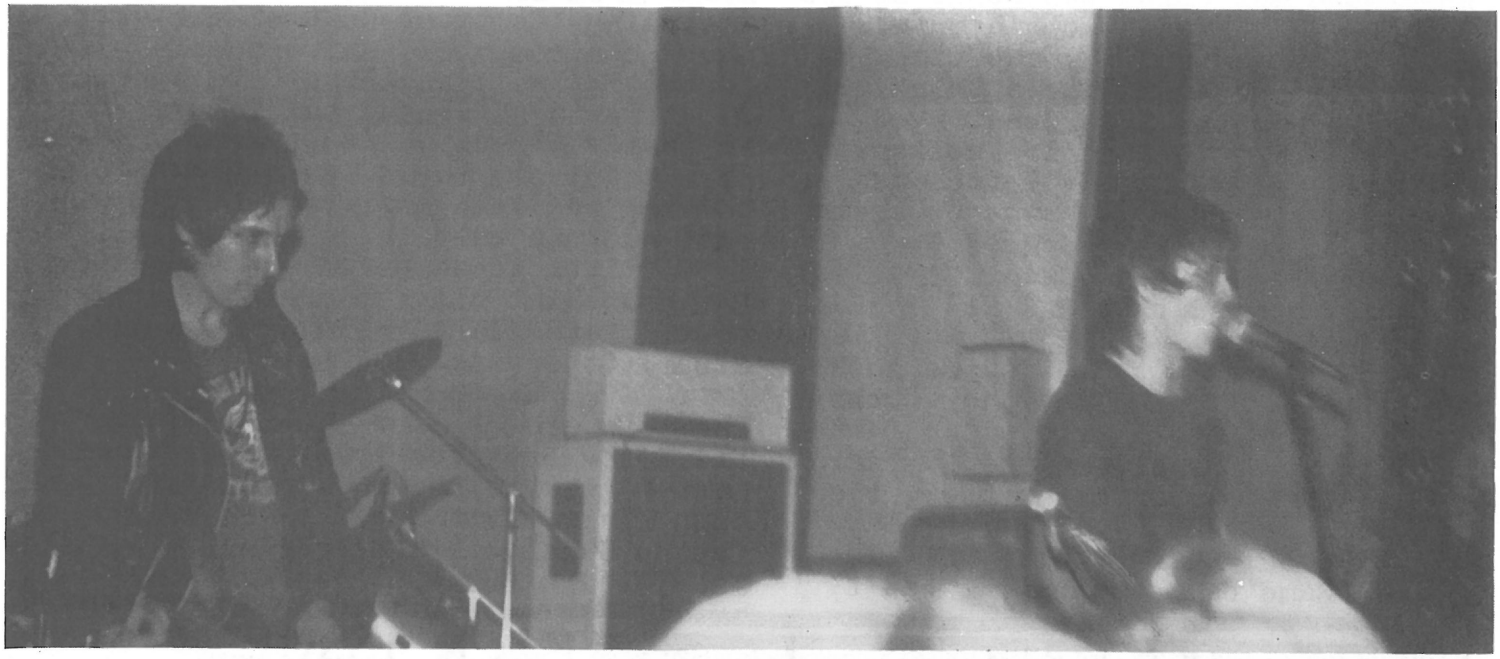
But it took me a long time to get to like their EP so I hope it's the same with all their songs (that it takes a few listens to get to like them). However good or bad they are they're not a group to pogo to or anything...their type of music is more the kind of stuff that was around a few years ago, it's for LISTENING to not pogoing or deafening yourself.

I preferred the Soft Boys, I saw them a couple of weeks before, at the Nashville. (If you ever go to see Squeeze live, spit on the singer! He likes it, every time someone ~~ap~~ spat on him he smiled and said Thanks!)

I'll review ~~the~~ them again whe I've seen them a few times, I'll probably think they're great then. Squeeze are: Glen Tilbrook- Lead guitar/Vocals. Chris Difford- Guitar/vocals. Julian Holland- Keyboards. Harry Yakoulli- Bass. Gilson Lavis- Drums.

THE BOYS + THE FORCE

LIVE AT THE GREYHOUND, CROYDON



New years day, 1978. The Force were the support group and the audience hated them. There was no clapping at the end and in the last half ~~ek~~ of their set everyone was chanting Off! Off! Off! They were a wierd looking group. The singer was nicely plump, had a neat moustache & beard and looked like he was just about to have his sunday afternoon nap in his armchair. The guitarist looked like a Broadmoor inmate, he was wearing green overalls, dark glasses and a stocking over his head. The drummer looked like an accountant, -dark blue suit, light blue shirt, orange tie, nice accountants hairstyle etc etc etc. Great. Well the music (I thought anyway) wasn't quite as bad as some people thought, I've seen a lot worse. At least they could play their instruments well enough but...they were too slow and unoriginal. All their songs were 3-4 minutes long, one or two were blatant Stooges rip-offs and they had a lot of guitar solos (they were bad). After they left the stage the DJ picked up the mike and said "Thanks to the Force for playing here tonight...or trying to play anyway. I dont think we'll be seeing them at the Greyhound ~~again~~ again." Youd better take his advice and ignore 'em like the bloody plague.

THE FORCE

P.T.O.

"NOBODY LIKES ME
EVERYBODY HATES ME
JUST BECAUSE I EAT WORMS
BITE ALL THEIR HEADS OFF
SUCK OUT ALL THE JUICES
THROW THE EMPTY SKINS AWAY"

THE BOYS + THE FORCE continued!

Of course the Boys were a lot better. But they played most of their first album and not much else, in a 35-minute set (plus two songs in the encore) which wasnt long enough. Also the sound quality was crap, at first it sounded like a thick wall of noise and the Boys don't need a wall of noise to disguise cockups and poxy tunes. It got better as it went along. The Boys have got their own style of pop-influenced punk - songs like Soda Pressing and First Time are incredible! And Kid Reed looks so young. He 's just put his age down from 15 to 13 and he looks it as well. I dunno why they bothered to have an electric piano in the band. Some of the time the keyboard player just sat drinking beer, the rest of the time when he was playing you could hardly hear the bloody thing. Same on the album, I can't hear a piano.

They're bringing a new album out in February. They played two or three songs from it as a sneak preview, including "Contract Hustle" the only one I can remember, which sounded great. In the encore they did a song about worms (I spose you'll have read the words already). It started off like a nursery rhyme, with Kid Reed singing and John Plain strumming. That was the best thing they did- I hope it's gonna be on the new album. One complaint about the gig- they should have played more of that new album. Otherwise- not bad.

The Boys are-
Kid Reed- Bass/Vocals.
Matt Dangerfield- Guitar/Vocals.
John Plain- Guitar.
Casino Steel - Piano/Vocals.
Jack Black- Drums.

BACK ISSUES!

ISSUE 1- SOLD OUT.
ISSUE 2- WIRE, JOHNNY MOPED, "MONEY AND THE MUSIC BUSINESS"
ISSUE 3- LURKERS, BUZZCOCKS, XTC. NOTORIOUS "COPULATING PIGS" COVER
ISSUE 4- RAT SCABIES, PORK DUKES, UNWANTED (ONLY A FEW LEFT!)

SEND CASH/UNCROSSED P.O. TO CHARLIE CHAINSAW, BOX 787, 1 NORTH END RD, LONDON W14 8ST
SUBSCRIPTION £1.20 (4 ISSUES)
BACK ISSUES 30p EACH INCL. POST

THE BUTTOCKS

There's some space left here so I'll use it to tell you about my group THE BUTTOCKS... (I'm on bass/vcls) no gigs as yet, but I'm hoping to get a single out in a couple of months on Wrench Records. We can't play very well but hope to make up for it by being a bit of a laugh. The single will have 9 songs on it (all time record isn't it?) but it's still less than three minutes a side. The songs are: Side one: I'm smokin' a fag/Hot Sweaty Welshman. Side two: I'm a poseur/Antisocial bastard/Stuff it up your arse/You're a lump of shit/Be my groupie/Wrench the beak off your neighbour's budgie/Feed my chickens. If it ever gets released I expect you to dash out to your nearest record shop and buy a copy cos it's gonna be a classic, OK? (I'm boasting again, sorry!)
"Sittin' in the corner generatin' B.O., sittin in the corner generatin' B.O., I'm glad I'm not him he's a hot sweaty welshman, I'm glad I'm not him he's a hot sweaty welshman, yeah yeah yeah, yeah yeah yeah."
("Hot sweaty welshman")

P.S Haven't decided yet what the EP's gonna be called - probably "Never Mind the Bollocks, Here's the Buttocks" - I'll probably get sued by Malcolm McLaren for breach of copyright

ALBUMS

LIVE AT THE VORTEX (NEMS)

There are 12 tracks on this, I've given them each marks out of five:
Wasps-Cant wait till 78- 3.
Mean Street- Bunch of stiffs- 0.
Neo- Small lives- 3.
Wasps- Waiting for my man- 1.
Bernie Torme-Living for kicks- 0.
Art Attacks- Animal Bondage- 3.
Bernie Torme- Street fighter- 1.
Art Attacks- Frankenstein's heartbeat -4.
Neo- Tell me the truth- 1.
Suspects- Nothing to declare- 4.
Maniacs- You don't break my heart- 1.
Maniacs- I aint gonna be historyK- 1.

In Sounds it said that this album isn't really live- it was recorded in the daytime when hardly anyone was there. Whether that was true or not, they should have made a better job of it than this. Most of it is absolute crap. The only stuff worth listening to this for are the songs by the Wasps, the Art Attacks and the Suspects. The rest is bullshit. They boast about this album as never being touched up in a studio but it needs it. In the Art Attacks's Animal Bondage it just sounds like a singer with a northern accent, with a distant rumbling in the background. Is that meant to be guitar bass and drums??? The Art Attacks were a good group (they've split up now) and they deserved to sound better than they do on here. So...if you really wanna get a live compilation album, don't get this GET THE ROXY ALBUM- it's miles better than this.

EDWIN, alias SAVAGE PENCIL of Sounds, former ART ATTACKS singer

RAW DEAL!

A studio compilation album this time, with 12 tracks:
I'm in love with today-Users- 4.
I don't need you- Acme Sewage Co.- 3.
Millionaire- G.T.'s.- 1.
Louie Louie- Bloodclots- 3.
Bondage Boy- Sick Things- 5;
Soul Train - Psychos- 3;
Kids on the Street- Sick Things- 4;
At night- Killjoys- 4;
Young British and white- Psychos- 0;
I can see you - Acme Sewage Co- 1;
Move On- G.T.'s- 3;
Get Ready- Zhain- 1.

This is yet another compilation - this time (as it should be) it's cheapo and it's still much better than the crappy Live at the Vortex,- even though I'd only heard of two of the groups on this. (The Killjoys and the Users). There's one song on this that really stands out-"Bondage Boy" by the Sick Things, it's one of the best (maybe the best) songs I've heard this year. They've got a girl singer and the sound's really fresh and energetic. This album's worth getting just for that song. Other highpoints...the chorus of the Psycho's Soul Train goes "I've had enough! I've had enough! I've had enough! Of fucking soul!" The Killjoys track sounds almost exactly the same as their single. And there's the Users song, which was the B-side of their single Sick of You. There is some crap on this album but you'd expect that anyway.

I dunno where Raw dig all these groups up from (or maybe one bloke thought up all the group's names himself). The Sick Things? Acme Sewage Co? The Bloodclots??? Or maybe they're all more famous groups trying to hide something.

This is what my marks mean... 5-great! 4-Very good. 3-Good. 2-Boring. 1-Shit. 0-Embarrassingly bad.

SLAUGHTER AND THE DOGS

LIVE AT THE GREYHOUND, CROYDON

Another gig at Croydon's ~~swan~~ sweat-hole. Support group were the Milk. I only arrived in time to hear their last song, it was a version of Johnny B. Goode. I was glad I was late, cos that sounded bloody crap.

Slaughter and the Dogs came on early- (about 9.15). Right from the start of their set you could tell it was going to be a good gig, their was so much power and energy in their songs. This was one of the best (maybe the best) gig I've seen at the Greyhound and I've been to quite a few.

The set started with Cranked up Really High which showed what a joke production the single had. But the singer did Nazi salutes in that song which they could have done without. There was also a few swastika armbands in the audience which was a fucker.

They're a very young group (youngest 16, oldest 18) they look it but don't sound like it- there's never a bum note and they're always very tight. They didn't look like punks, they all had nice long hair which you could see getting sweatier and sweatier--- and towards the end the singer Wayne put an old teacher's gown on and started climbing all over the speakers, looking like Batman.

They did Boston Babies for the encore. The whole thing was over before ten- it was only about 35 to 40 minutes long which was too short. That's my only complaint cos the music was great.

Slaughter & the dogs are:
Wayne Barrett- Vocals.
Mike Rossi- Guitar.
Zip Bates- Bass.
Brian Grantham- Drums.

BOOK REVIEW: "PUNK" VARIOUS WRITERS, EDITED BY JULIE DAVIS.

This is the book you've seen advertised in Chainsaw. It's a selection of punk writing, mainly by fanzine editors- there's also some stuff by people like Jane Suck (which you can ignore). I didn't review this before cos of the advert- (well ~~XXXX~~ if I gave it a bad review in ~~xxx~~ the same issue of an advert, they wouldn't like it would they?) First here's the good points. On the whole it's an interesting book- all written by fans, not professional journalists- and it features most of the well-known punk groups. Secondly I got two adverts for it and if it wasn't for them, this mag would no longer be in existence (true!). Now the bad points. It's ugly to look at- all black & white (except for some red lettering on the cover), boring layout, and cheap grey/yellow paper. It's a thin paperback. How much is it? 75p? £1? No, £2.50, which is a bloody rip-off. All Julie Davis did was select the articles and design it- and scoop in all the money. And the people that wrote the book itself- like me (I wrote about 5 or 6 articles/reviews, mostly taken from the first Chainsaw) got paid nothing, not one penny. At least I gave permission- but some of the articles in the book (so I've been told) were printed without permission- that's not only bloody rude, but it's against the law. Still- that £2.50 price tag will put most people off so it looks like most fans that want to buy a book instead of a fanzine will get Caroline Coon's book (that's better designed, and cheaper). XX I'd never have thought I'd say that, about stuff I wrote myself, but I'm saying it now- A THINK before you get it!

SINGLES REVIEWS!!

"JOCKO HOMO" MAY BE RELEASED ON STIFF SOON

MAGAZINE: Shot by both sides (Virgin)

This is Howard Devoto's new band singing an old Buzzcocks song. It's got a much fuller and deep sound than Spiral Scratch. It's a good single, but still a bit disappointing- it's not as good as either "Spiral Scratch" or "Orgasm Addict".

DEVO: Jocko Homo/Mongoloid (Booji Boy, import)
This has been around for months now but it's bloody difficult to find- I've only just got this myself. It's been Kid Charlemagne's pet favourite single and I'm not surprised- it's the weirdest single I've ever heard. Jocko Homo sounds like it was written and sung by a computer- there's some really strange synthesiser noises and the rhythm changes all the time. Mongoloid is a bit more "normal". This is well worth £1.25 (you've even got a triple gatefold pic sleeve!) so if you see it in a shop, buy every copy they've got! Jocko-homo-are-we-not-men?-we-are-Devo!-are-we-not-men?-D-E-V-O!

METAL URBAIN- Paris Maquis (Rough Trade)
I thought this was really great when I first heard it- it's really original- but I think it's boring now. And I can't stand that bloody French singer.

CHELSEA- High rise living (Step Forward)
The first time I heard this I burst out laughing- the way Gene October sings "I'm living on a high rise block, got no future, got no job" You sound so genuine, Gene! This isn't as good as Right to Work- its too slow for me. The B-side No Admission is a lot better but it hasn't got Claimants Union lyrics. (that's why it's the B-side.)

The PIGS- EP. Youthanasia/They say/ Psychopath/National Front) (New Bristol)
This is the ultimate in weak production, it makes the Desperate Bicycles sound like the Killjoys. Somehow (I dunno why) I quite like this- probably cos they're good tunes. But don't get this if you want your brain blasted out cos this has got no more energy than a sparrow's fart.

THE WASPS- Teenage Treats (4-Play)

It took a lot of courage to take this single and play it- it's the most boring pic sleeve I've ever seen. But that's not really important is it...the single itself isn't bad, it's another half-punk half-pop song. The singer's got a very high pitched voice.

BLITZKRIEG BOP- EP. Let's go/Life is just a so-so/Mental case (Lightning)
Let's go is a re-release- there's some new stuff on the B-side. I like this, but it's not as noisy or powerful as I thought it would be. The best track on this is Mental Case.

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THE PANIK: It won't sell EP. Modern Politics/Urban Damnation/Murder (Rainy City Records)
Another self-produced single and it shows. You can only hear the singer, bass and drums- where's the rhythm guitar? Considering, this isn't too bad (apart from the crappy "Murder") it's heavy, doomy and repetitive. The best track on this is Urban Damnation.
I like groups that release singles on their own label instead of licking some rich company director's arse, but they usually end up like they were recorded in someone's front room (this one does).

SHAM 69: Borstal Breakout (Polydor)

This is what Punk Rock is all about. One of the best singles I've heard in a long, long time. It's fast, loud, noisy & violent!

ALTERNATIVE TV: How much longer (Deptford Fun City)
I like this, it's got a good tune and a strong beat. Mark P(erry) is getting more and more paranoid. The other side "You Bastard" is crap. It's another double-A-side single (yawn).

MENACE: Screwed up (Illegal)

Menace, they call themselves. The cover's supposed to look menacing but it just looks like four blokes having a piss. They don't SOUND menacing either. This is quite a good single, it's yet another pop-influenced punk single.

SIOUXSIE AND THE BANSHEES

LIVE AT THE NASHVILLE

Before I went in I went into the other bar to kill some time...after a few minutes I saw I was sitting next to Captain Sensible and his bird. I didn't say Hallo because of the things I said about his cock in the last issue...I just watched them mucking about. His bird is as mad as him, they spent about a half an hour wrestling, and shredding each other's fags. Anyway I went in at about 8.15, and they were playing the Pistols Spunk Rock bootleg LP which I'd never heard before (it sounded great!)

Support group were the Front. Their music was OK but I still didn't like them much cos they tried to look tough on stage. The first thing the singer said when he came on stage was "Fuck You!" Christ, how brave can you get. The words to their songs were "political" as well which I really hate. Not only that but I couldn't tell if they were fascists or just lefties trying to be sarcastic.

It took a long time for Siouxsie to come on- there was a bundle at the back of the hall in the interval which I didn't see (there was another one later, more gory details further on.)

It was the first time I'd seen Siouxsie and the Banshees, and they were every bit as good as I'd heard. Their music isn't typical punk fast-and-furious all the time- some of their songs are fast, but quite a lot of them are fairly slow and they use original chord sequences as well. Most punk groups play the same three chords with different words but not the Banshees. A couple of their songs even sounded like spanish flamenco dances. And Siouxsie's got a really unusual, hypnotic voice and she's OK to look at as well.

They only did one song for an encore. After the end there was another bundle- this one I saw, it went on for about five minutes and it ended up with glasses and chairs being thrown around the room. Heavy scene, maaan. (Again). I was expecting Siouxsie to do a other encore (the lights stayed out) but she didn't- I doubt if a lot of people cared, because most were either watching the fight or getting out of the way. I'm glad someone from the daily papers wasn't there cos I can imaging the headlines they'd think of...

The band
Johnny Moped
The album
Cycledelic
The label
Chiswick
The number
WIK 8
The idea
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